



Cover:
Opus 70, 1959
Tempera/masonite, $32\frac{1}{4} \times 32\frac{1}{4}$ in.
Solomon R. Guggenheim Museum, New York

Hans Hinterreiter

A Leading Swiss Exponent
of Constructive Art

Retrospective Exhibition
Works 1930–1985

September 9 – October 23, 1988

Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York City, NY 10028

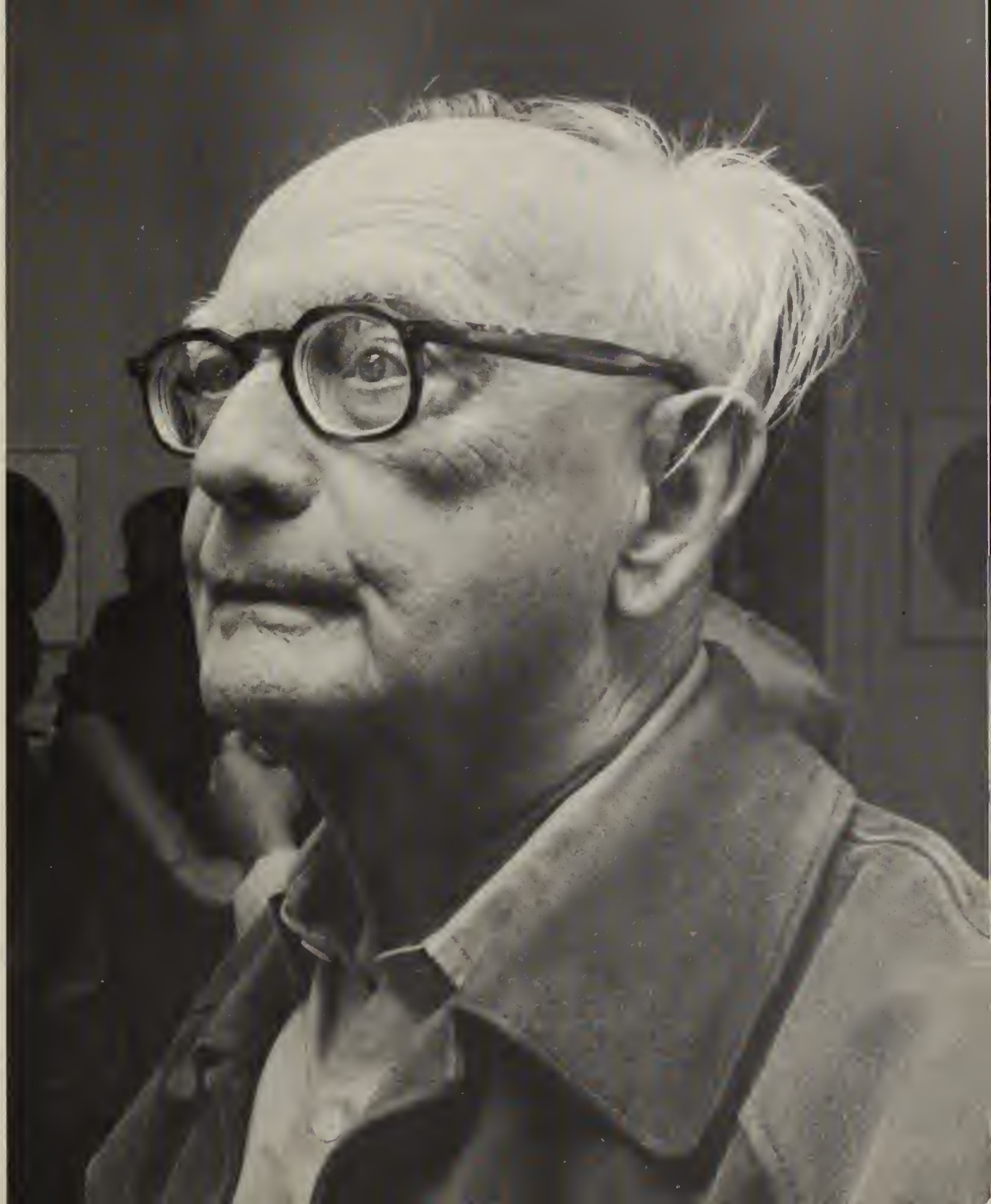
The exhibition and the publication of
this catalogue has been supported by
Pro Helvetia, the Swiss Council for the Arts


Conception by
Susan B. Hirschfeld,
Assistant Curator,
The Guggenheim Museum

Catalogue by
Dr. István Schlégl
Galerie & Edition Schlégl
Minervastrasse 119
8032 Zurich/Switzerland

Photographs:
Daniel Heald, New York; Charlie Keller,
E. Schweizer, Géza Schlégl, Zurich
Photolithos: Repro-Studio B, Zurich
Printed by Waser Druck AG, Buchs-Zurich

Hans Hinterreiter
in September 1985





Digitized by the Internet Archive
in 2012 with funding from
Metropolitan New York Library Council - METRO

<http://archive.org/details/hanshin00hint>

The viewing of Hans Hinterreiter's acrylic canvases, his temperas, drawings and prints leaves one with a sense of perfection, almost of invulnerability, as if each and every one of these works were in itself an accomplishment beyond fault and beyond possible improvement. The wide range of his forms and colors creates diverse emotional responses, and since each work encompasses a microcosm, each must be given its due by allowing it to sound out and reverberate in stillness before other chords are struck. Thus somber, brooding and densely filled surfaces take turns with clear and resounding ones, as if a minor key had been succeeded by one in C-major. Forms approximating concentric circles, star-shaped constructions, elliptical or lozenge-shaped outlines, configurations that interlock or are rhythmically disposed parallel to one another, rectangular, circular or semicircular formats or formats that combine these shapes within reasoned color schemes make up complex compositions that are invariably orderly, harmonious and beautiful.

Such effects in the case of Hans Hinterreiter are far from accidental, indeed they are the deliberate objective of his creative search. For he belongs among those who, like Goethe's Faust, strive to comprehend the world's innermost nature and therefore see the artist's function as one that seeks to penetrate beyond appearances into the regions governed by hidden laws. The mode of his visualizations falls into the realm of geometry and ornament as determined by form and color and as supported by a numerical and ultimately mystical order. Hinterreiter's acceptance of and deliberate

limitation to such expressive means preclude not only the overtly figurative but even remote allusions that might recall our common experiences in this world. His quest for reality, like that of his forbears in non-objective painting, remains wholly separate from a visible worldstage reflected in the work of others.

As he seeks and reveals hidden structures in all their multifarious dynamics, Hinterreiter quite naturally depends upon systems and perhaps even allocates to them a larger role than they actually play. There is more than a little optimism in Hinterreiter's faith in impersonal solutions and in his assumption that our capacities have advanced to the point where visual elements can be used in a manner analogous to music – a dream that Kandinsky nourished generations ago when he maintained that painting was entering its musical phase. To be sure, the artist's sophistication leads him to limit such hopes by stressing the absolute need for talent to match such a task while at the same time accepting the decisive role of creative intuition. His scientific, empirical approach and attitude constitute safeguards against theoretical excess, and the persuasive quality of his painting provides the ultimate proof and argument within this context.

Hans Hinterreiter thus emerges as an artist schooled and strengthened by profound study, aware of dimensions that will forever tie creative pursuits to the human psyche yet trusting in the human capacity to evolve toward visual perfection that through abstract analogies would bespeak the wonders and verities of creation.

Thomas M. Messer

"in the work of hans hinterreiter it is, however, precisely the everchanging possibilities that make for the indisputably high quality of independent invention and rich personal creative power, more can hardly be expected from a work of art, particularly from a work opposed to many a contemporary, often fashion-bound, movement."

max bill

Hans Hinterreiter, born in Winterthur (Switzerland) in 1902, is one of the most consistent exponents of Constructive Art. For 55 years he has been steadily pressing on with his work with admirable perseverance, tenacious in following through what he began in 1930 with such astonishing boldness. He has evolved an inimitable pictorial language based on mathematics, geometry and color theory and given his works an ordering structure which is accessible to analysis.

Together with Max Bill (born 1908, also in Winterthur), Camille Graeser (born 1892 in Carouge/Geneva, died 1980 in Zurich) and Richard P. Lohse (born 1902 in Zurich) he is one of the artists who helped Concrete Art to achieve a breakthrough and produced Switzerland's principal contribution to post-war art¹. Whereas his contemporaries have enjoyed international esteem for a considerable time and been afforded appropriate opportunities to exhibit, Hinterreiter's work was known for many years only to a small circle, and he was not given his first big museum exhibition until 1973 – in his native Winterthur.

There are various reasons for this lateness of recognition by the art world, some of which lie with the artist himself. Since 1939 Hinterreiter has been leading a retired life on the Balearic island of Ibiza; he has never made any great effort to popularize his work, seldom taken part in exhibitions, and has maintained only sporadic contact with other artists. His peculiar formal vocabulary and the unusual coloring of his works were not understood for a long time, for they did not conform to any of the patterns recognized by the public nor could they be fitted into any of the known styles. As Max Bill cogently remarked: "within 20th-century art hans hinterreiter's work stands first of all on its own. not only was it created without allegiance to any of the art-isms but started out, in total ignorance of and by no means in opposition to these -isms, from completely different considerations. there remains, nevertheless, the common root of concrete art, and especially its constructive direction, which arose from liberating itself from the figurative in order to overcome the -isms"².

It is only his letters and his essay "Geometrische Schönheit"³ (Geometric Beauty) that shed any light on the way Hinterreiter arrived at his own special creative world and on the external impulses which fructified his thinking. The authors of the monograph on Hans Hinterreiter published in 1982 took these as their basis⁴.

Emil Makovicky has given us a scientific analysis of Hinterreiter's work⁵ and Karl Gerstner has

devoted a detailed study to his method of construction⁶. Hinterreiter's biography and his artistic career will only be touched upon here. Broad in its chronological sweep, the exhibition gives a representative excerpt from the wide spectrum of his work and affords an idea of the great variety found in his compositions.

In 1922 Hinterreiter began to read mathematics at the University of Zurich but found this study too simple and changed over to the Department of Architecture at the Swiss Federal Institute of Technology, obtaining his diploma as architect in 1925. He then worked in different architectural offices, out of necessity rather than inclination, for he had long nurtured the ambition to become a painter and, while still a student, had taken piano as well as painting lessons.

After his marriage to a teacher, who was also knowledgeable about art, he decided to give up his work as an architect and devote himself entirely to painting. In 1929 the young couple withdrew to a remote mountain house at Seelisberg in central Switzerland, where Hinterreiter went deeply into the problem of color. This problem he sought to master not only as an artist but also as someone with scientific training, hoping that memory, instinct and intuition on the one hand and observation, reason and inference on the other would complement each other. However, the landscape studies he produced at first did not satisfy him.

In 1930 he stumbled upon the color theory of the German scientist Wilhelm Ostwald (1853–1932, Nobel laureate for chemistry 1909), who had also made a profound study of art and problems of representational technique. The most important outcome of his scientific work in this field is a color system in the form of a double cone, and also his book "Die Harmonie der Formen" (The Harmony of Forms) and the four small portfolios "Die Welt der Formen" (The World of Forms). Study of these systems induced Hinterreiter to give up his landscape studies and, stimulated by Ostwald, he began to work on non-figurative formal structures satisfying geometric and aesthetic criteria. Using geometric methods he developed a way of constructing pictures on the

basis of regular networks of surfaces which, by applying the Ostwald color theory, he also experimented with as paintings, often using gradations of a single color tone⁷.

In 1934 he travelled in Spain and visited the Alhambra. The Mozarabic ornamentation of the royal palace in Granada filled him with delight, for here he saw artistic use being made of precisely the formal laws he himself applied in his work. Confirmed in his method, he continued his work on his "form organ", which went far beyond anything in Ostwald's writings. In the years up to 1938 he drew more than 5,000 elementary forms on tracing paper, ordering them in 18 volumes and giving them names so as to have a useful working instrument at his disposal. These elementary forms, combinable in twos, threes, fours etc. as the artist freely chooses, make up an inexhaustible stock of possible compositions and still constitute Hinterreiter's source of pictorial invention.

The visit to Spain was to prove momentous for the couple in another respect. They visited the Balearic island of Ibiza, whose climate, beauty and favorable living conditions induced them to give up their Seelisberg home in 1935 and to settle in San Antonio Abad in a simple house they built themselves. But they were forced to return to Switzerland by the Spanish Civil War and arrived there after a rather adventurous journey. In Zurich in 1938 Hans Hinterreiter met Max Bill, who recognized in Hinterreiter's works the purest Concrete Art, which accorded with his famous definition of 1936 and also conformed to the demand for constructive logic. "It arises out of its own means and laws without having to derive or borrow them from external natural phenomena ... Through the shaping act the works take on concrete form, they are translated into reality from their purely mental existence, they become objects, things of optical and mental use." And Max Bill closes with the statement: "Just as clear, clean musical forms are pleasant to the ear and in their structure are a joy to the understanding listener, these pure and clear forms and colors are meant to give visual enjoyment to the viewer"⁸.

Bill also tried to obtain commissions for Hinterreiter, in which he was unsuccessful, and introduced him to the circle of the Zurich Concrete Artists. He became a member of the legendary "Allianz" group, a group of Swiss artists established in 1937. However, his preparations to settle in Zurich were rudely interrupted by a great misfortune, from which Hinterreiter was slow to recover. His wife died in 1939 in childbirth. In the same year Hinterreiter returned to the island of Ibiza, which he subsequently left only for short spells and where he remarried in 1963 (Inge von Carlowitz). He continued to commit his theory of art to writing, part of which appeared in 1978 as a printed facsimile⁹. At the same time, using his studies for reference, he tried and tested the aptness of his ideas for pictorial execution and evolved new constructional methods. One question that particularly preoccupied him was how to confine his pictures within limits that made visual and constructive sense, for between 1930 and 1940 he was producing pictures consisting of regular networks that could in fact be extended in all directions.

Hinterreiter solved this difficult problem by studying ways of transforming regular networks. He produced a "field theory", a system comprising every possible figure, not only rectangles but also polygons and circular shapes, and derived from it a "field organ" with 10 types of network. His theoretical writings contain thousands of such transformed networks, in all of which, without exception, the criteria are simplicity of construction, clarity of visual impact, and the finiteness of a surface dimension. Networks often start from centers or eccentrically located foci. These constructions also give rise to unusual figures such as hexagons, half circles, and, especially often, circles. The uniform elements of the early crystalline structures now become dynamic, now nestle into an "organic" looking ordering system and sometimes create the impression of a stylized plant.

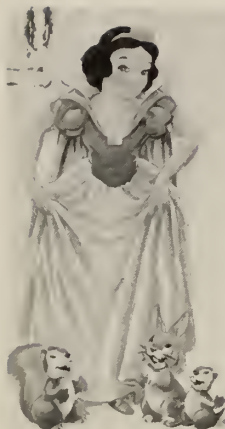
"The dynamic deformations of patterns used by Hinterreiter since the early 1940s were in some instances also used by Escher (1971) and by sev-

eral op artists (Barret, 1970; Koella, 1977). A close match to his dynamic nets and patterns can sometimes be found in the dislocation nets and twin patterns revealed by electron microscopy. Hans Hinterreiter represents an entirely abstract, independent "crystallographic" painter. The sublime beauty of his "dynamic" periodic patterns combined with a unique color harmony will undoubtedly draw appreciation from a broad audience of crystallographers, physicists and chemists"¹⁰.

However, this represents only one part of Hinterreiter's investigations. Rudolf Koella points out that Hinterreiter regarded himself for a long time not so much as a painter as a color composer, and dreamed of using modern techniques to visualize the complex chronological process through which his color inventions materialized. "Color changing games" was the term he used to describe this, and he felt confident that he would be able one day, without a pencil or a brush, to compose pictures just as quickly as one can strike a chord on the piano. And there are accounts of experiments done as long ago as the thirties with the aim of composing "optical music"¹¹.

In the USA his idea of "color changing games" proved to be of great interest to various institutions and especially to Walt Disney¹². However, nothing tangible emerged because of the sudden death of Hinterreiter's promoter in the USA and the outbreak of war.

In 1944-45, at the suggestion of Zurich colleagues, who were greatly impressed by the richness of color and form in his works and by their strict logic, he began to transfer his small studies on paper to larger formats on masonite or canvas. Works of astonishing color tones and rich tonal quality appeared in the 70s, as well as compositions in black-and-white. To earn a living, he designed some holiday houses on Ibiza and in 1953 he bought a farm, built an irrigation system of his own design, and for ten years devoted his efforts to farming his land, without desisting from painting and committing his theoretical ideas to paper. Long before it became the fashion, he



WALT DISNEY'S Snow White and the Seven Dwarfs

May 2, 1939

Mr. Hans Hinterreiter
Veltheim/Aargau
Switzerland

Dear Mr. Hinterreiter:

Mr. Disney has asked me to answer your kind letter, and we want you to know how much we appreciate it. Needless to say, we are eager to learn what our friends abroad think of SNOW WHITE, and when we receive such generous praise from one of your achievements, it is most stimulating and reassuring.

Your experiments with color abstractions sound extremely interesting, and if Mr. Disney is in New York while they are on exhibit, he will make every effort to see them.

Many thanks for your courtesy in writing us, and our best wishes for your success!

Cordially yours,

Jane Clark

Jane Clark

WALT DISNEY PRODUCTIONS

JC:cjo

WALT DISNEY ENTERPRISES SUCCESSOR TO
WALT DISNEY PRODUCTIONS, Ltd.
2719 HYPERION HOLLYWOOD, CAL.



Letter from Jane Clark, Walt Disney Productions,
to Hans Hinterreiter, dated May 2, 1939

experimented with the computer in his art and proposed to put his "color changing game" into practice with the aid of electronic representational techniques, and even to go farther and create a kind of total work of art in which the color changing game would be united with a very sophisticated ballet.

However, Hinterreiter has realized that this dream cannot be fulfilled at present, at least not with the resources at his disposal¹³. He is still concentrating on his art and subjecting his own critical theories to analysis.

"I have repeatedly found as an artist that ideas and systems of ideas are necessary if one is to be creative on any large scale; but at the same time I have realized how dangerous even the most attractive system of ideas may be if one yields oneself up to it unconditionally, without submitting one's thoughts continually and at every step to experiment, to observation with a sensitive eye, and without being ready at all times to change one's ideas if they do not correspond, or cease to correspond, to experience. Even the most brilliant and logical system of ideas must be regarded only as a working hypothesis, and one must always be prepared to replace one hypothesis by another if that will make the working results better. The work of anyone who does not follow this rule is still-born from the first"¹⁴.

- 1 Eduard Hüttinger, Max Bill, 1977, p. 15, calls attention to this important contribution of the "Zurich Concrete Artists", as does Rudolf Koella in the monograph on Hans Hinterreiter, 1982, p. 10
- 2 Max Bill, "the works of hans hinterreiter, on the occasion of his 75th birthday", in: Catalogue of the exhibition Hans Hinterreiter, Galerie Schlégl, Zurich, 1977
- 3 Introduction to the portfolio "Hans Hinterreiter. Geometrische Schönheit", published by Hostmann-Steinbergsche Farbenfabriken, Celle (GFR), 1958, reprinted in: "Hans Hinterreiter - A Theory of Form and Color", Barcelona, 1967, and in an abridged form in the catalogues of the Hans Hinterreiter exhibition at the Kunstmuseum Winterthur, 1973, and at the Galerie Schlégl, Zurich, 1977
- 4 Hans Joachim Albrecht, Rudolf Koella, editor István Schlégl: Hans Hinterreiter, a Swiss Exponent of Constructive Art, 1982, Waser Verlag, Zurich
- 5 Emil Makovicky, The crystallographic art of Hans Hinterreiter, in: Zeitschrift für Kristallographie 150, 1979, pp. 13-21 (Akademische Verlagsgesellschaft, Wiesbaden), and Emil Makovicky, "Symmetry of art: Colored and generalized symmetries", in: An International Journal, Computer and Mathematics with Applications, editor Ervin Y. Rodin, Pergamon Press, New York, Toronto, Oxford, 1986
- 6 Karl Gerstner: The Color Form Model, M. I. T. Press, 1986
- 7 Hans Joachim Albrecht analyses Hinterreiter's method in the monograph 1982, pp. 40 ff, and in the exhibition catalogue "Hans Hinterreiter", Moderne Galerie Bottrop (Josef-Albers-Museum), 1984
- 8 Cf. Rudolf Koella, pp. 10-11
- 9 Hinterreiter, Hans: "Die Kunst der reinen Formen" (The Art of Pure Forms), five volumes in a single edition, containing:
 - Vol. 1 Ordering and naming of the elementary forms
 - Vol. 2 The networks
 - Vol. 3 The network organ. Rectangular networks without visible foci
 - Vol. 4 The network organ. Circular and semicircular networks
 - Vol. 5 The use of color and abstract forms
 Facsimile edition of the original manuscripts of 1936 to 1948.
 818 pages with more than 700 illustrations. Published in Zurich 1978
- 10 Cf. Makovicky, p. 20
- 11 Cf. Koella, pp. 16, 19
- 12 See letter dated May 2, 1939, Walt Disney Productions to Hans Hinterreiter (p. 9)
- 13 What would be needed is an apparatus with electronic selectors capable of combining the approx. 5,000 crystalline forms, then shaping these forms according to the 4,000 or so different fields, and then applying to the form obtained a color chord selected from 680 norms
- 14 Quoted from the monograph "Hans Hinterreiter", p. 9

In his book "Die Harmonie der Formen", and particularly in his four small folios "Die Welt der Formen", Ostwald explained several fundamentals of the beautiful world of abstract form, and showed that in this realm the equation "harmony = order" is still valid. However for me the territory was still a dark and unknown region, for though what Ostwald demonstrated was important, it by no means included all the existing possibilities, and required fundamental expansion to become a flexible source of figuration material and a tool for creative artists.

What does one do with so much multifarious material which resembles nothing in nature, and which until now has not been available to the artist? To learn its control one must find its natural order and name its relevant structures by systematically used ciphers and letters that imitate their order. Only in this manner can one easily remember the forms, find them in the register, make them serve, study their relationships, arrange them clearly and evaluate the knowledge gained.

This led me far beyond Ostwald to the arrangements of form I discovered and named, to the realization that out of abstractly beautiful elementary forms *there evolves a kind of scale* similar to those developed in color and musical sound. But these arrangements are not in all three cases the same. As you know, the scale of musical tones is one-dimensional, with regular periods, the color solid is three-dimensional, and the three conceiv-

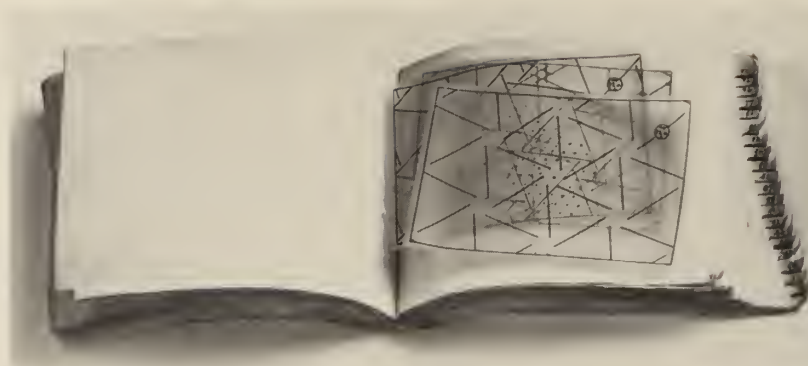
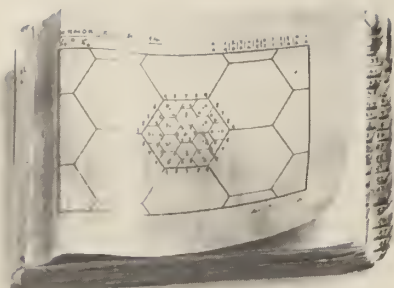
able form solids are still more complicated, for they have a four-fold organization.

Out of this difference in the gestalt materials, it follows that everyone arrives at his own intellectual province, a self-developed one from which artistic figurations grow. Hence a picture of abstract forms and colors is not simply a matter of repetition.

This esthetic realm of form bears a certain though distant relationship to the world of crystals out of which, as you know, most inorganic things are constructed. We shall therefore call it *crystalline*.

However, the love and interest I brought to these new things did not make me uncritical. I noted that there is an optimum point to the repetition of the same form, for too much repetition fatigues the observer; however, there must be enough of it so that the enriching color-rhythm is readily grasped.

One important problem remained for a long time unsolved: to find the organic frame for this new kind of "color and form poetry". The arbitrary limiting of an endless expanding form on a surface produced no pictorial composition; it might be a promise, but it was not yet a work of art. Something more fundamental had to be added, something that Ostwald had not thought of and which was difficult to find, though it seemed easy and self-evident once it was discovered.



Form Organ, Vol. 14
Elementary shapes drawn on transparent paper produce, when superimposed, ever-denser patterns. The sheets can be taken from several sections and varied, which again multiplies the possible forms.
See example page 13.

Since the crystalline realm of form knows no spatial boundary, an organic, logical, picture frame that provides an orderly limit for an endless pattern must be derived from the development of the esthetic field itself. Only by combining the crystalline realm of form with the newly discovered other one, which I should like to call *organic* because it is cell-building, do we obtain pictures which are complete in themselves.

A work of art comes into being through the potency of three worlds of figurations: the crystalline elements which are incorporated in an abstract drawing and then subject to the forces of an appropriate field. (This alone gives millions of compositional possibilities.) This wealth then has added to it the power of color, a practically inexhaustible realm which to measure roughly is far beyond the capacity of one individual. The miracle of changing abstract form and color (the visual counterpart of music) is the final aim of the visionary. We have at hand now for the first time the technical means and knowledge which permit us to hope that in the course of development this goal will be reached.

Shortened form of the prefatory word to the portfolio "A Theory of Form and Color", Ediciones Ebusus, Barcelona, 1967.

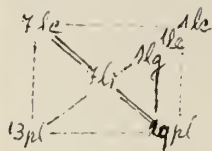


Figs. 88 and 89 from the book
"Die Kunst der reinen Form"
Several superimposed operations
with line elements produce these
surface structures.



Opus 115 B

Hans Hinterreiter 1960
1970 übermalt

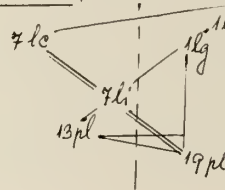


Opus 115 B, 1970, Eitempera, mit Plastiktempera korrigiert

Form: $4\frac{2}{3} \ 98a + 82a + 52e + 75a$

Feld: $* N 1 >$; $\varepsilon = 10^{+1} \times 10^{+1}$ Sinusfunktion; $\frac{H}{P} = 8^3$; $P = \frac{1}{1}$

Farbe:



Opus 115 B, 1960, painted over in 1970.
Construction formula and color
scheme are indicated in handwriting on
the mounting. Color reproduction on
page 15.



Opus 115 B, 1960
Egg tempera/paper, corrected with
plastic tempera in 1970, $9\frac{3}{8} \times 9\frac{3}{8}$ in.
1980 acrylic/canvas, $35\frac{3}{8} \times 35\frac{3}{8}$ in.

Plates

The dimensions given for works on paper are those of the composition itself. All these works are signed, dated and designated. The construction formula and the arrangement of colors used from Ostwald's color solid are always indicated on the mounting (*passe-partout*). Examples on page 14. Where two years are given, e. g. Opus 101C, 1944–1985 (Fig. on p. 55), the first is that of the preparatory drawing or tempera study, the second that of execution in a larger format.



Study 123, 1933
Tempera/paper, $4\frac{2}{5} \times 6\frac{2}{7}$ in.



Study 353 B, 1930
Tempera/paper, 3⅞ × 4⅞ in.



ME 43 B, 1932
Tempera/paper, $5\frac{7}{10} \times 9\frac{2}{5}$ in.
Executed on canvas 1973, $50\frac{4}{5} \times 74\frac{2}{5}$ in.



ME 23, 1935
Tempera/paper, 7½ × 7½ in.
Private collection



Study 366, 1937
Tempera/paper, $4\frac{1}{2} \times 6\frac{3}{10}$ in.



ME 386, 1937
Tempera/paper, 7 1/3 x 8 1/4 in.
Private collection



Study 415, 1941
Tempera/paper, $4\frac{2}{5} \times 6\frac{2}{7}$ in.
"Oblique position; (first attempt at
deformation of the field)"



ME 279, 1937
Restored in 1973 after being damaged
Acrylic/canvas, 24 $\frac{4}{5}$ × 24 $\frac{4}{5}$ in.
Collection Mrs. Nicole Schlégl, Zurich
Based on Opus 26, 1937, lost,
reproduced in "Almanach neuer
Schweizer Kunst", 1940, page 24



Study 359, 1940
Tempera/paper, 5¼ × 5¼ in.



Study, 1941
Tempera/paper, 8 × 8 in.
Ericson Gallery, New York





Opus 36, 1942
Tempera on paper,
13 $\frac{5}{8}$ × 97 $\frac{7}{8}$ in.
Solomon
R. Guggenheim
Museum, New York
Gift of Urve and
Hal Landers



Opus 84, 1943
Worked over in 1967
Aquarete on old casein tempera
32 $\frac{2}{7}$ x 32 $\frac{2}{7}$ in.
Collection Galerie Schlégl, Zurich





Opus 106, 1946
Tempera/Pavatex, 23 × 32²/₇ in.
Winterthur, Kunstmuseum



Study 228, 9. 8. 1949
Tempera/paper, $4\frac{3}{7} \times 6\frac{2}{7}$ in.
Private collection



Opus 11, 1951
Tempera/paper, 13¼ × 9½ in.
Private collection



Opus 70, 1959
Tempera/masonite, 32¼ × 32¼ in.
Solomon R. Guggenheim Museum, New York



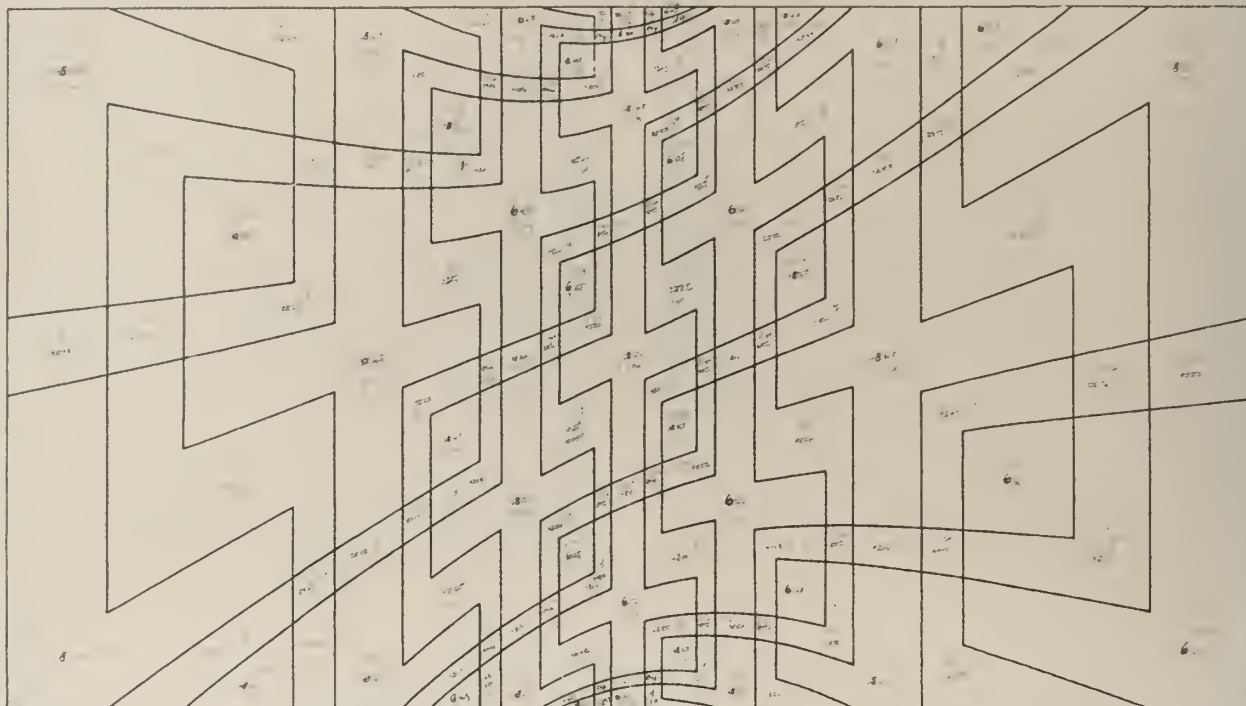
Opus 91, 1958
Tempera/cardboard, 15¼ × 13¾ in.
Solomon R. Guggenheim Museum, New York
Gift of Urve and Hal Landers



Study 348, 1958
 Tempera/paper, 5½ × 5½ in.
 Private collection



Study 348 A, 1958
 Tempera/paper, 5½ × 5½ in.
 Private collection



Composition drawing for Opus 83, 1944
Executed with changed colors in 1958
Indian ink/paper, 24 $\frac{2}{5}$ × 35 $\frac{3}{8}$ in.



Opus 164 C, 1962–81
Acrylic/canvas, 26½ × 39½ in.



Opus 151, 1962
Plastic tempera/paper, $8\frac{1}{4} \times 13\frac{17}{22}$ in.
executed in acrylic/canvas



Opus 17 D, 1975
Latex tempera/paper, 10 $\frac{1}{2}$ × 14 in.
Several color variants executed in
tempera/paper and acrylic/canvas



Opus 136 A, 1977
Acrylic/paper, diam. 11½ in.



SW 58, 1959-78
Acrylic/canvas, 37½ × 37½ in.



Opus 51 A, 1958–85
Acrylic/canvas, 36 × 36 in.



Opus 101 C, 1944–85
Tempera/paper, diam. 11½ in.

Works in public collections

Aarau (Switzerland), Aargauer Kunsthau
Barcelona, Museo de Arte Moderno
Berlin, Staatliche Museen SPK, Kupferstichkabinett
Bottrop, Moderne Galerie, Josef-Albers-Museum
Budapest, Museum of Fine Art
Genf, Musée d'Art et d'Histoire
Ithaca, New York, Herbert F. Johnson Museum of Art
Luzern, Kunstmuseum
New York, The Brooklyn Museum
New York, Museum of Modern Art
New York, Solomon R. Guggenheim Museum
St. Gallen, Kunstmuseum
Winterthur, Kunstmuseum
Zürich, ETH, Graphische Sammlung
Zürich, Kunstmuseum
Zürich, Kanton

Exhibitions since 1973

- 1973 Winterthur, Kunstmuseum*
London, Annelly Juda Fine Art
(The Non-Objective World 1914–1955)
Texas, The University Art Museum
(The Non-Objective World 1914–1955)
Lausanne, Galerie Henry Meyer*
Zürich, Galerie Suzanne Bollag*
- 1977 Zürich, Galerie Schlégl*
Basel, Galerie Schreiner*
Genève, Galerie Callejo & Monod*
Ibiza, Galerie Carl van der Voort*
Ibiza, Museo de Arte Contemporáneo*
- 1978 London, Annelly Juda Fine Art*
Auvernier, Galerie Numaga*
Vaduz, Centrum für Kunst*
Zürich, Galerie Schlégl, Schriften und Holographien*
Köln, Farb-Info '78*
- 1979 Copenhagen, 5th European Crystallographic Congress*
Zürich, Städtische Galerie zum Strauhof*
Emmen, Luzern (Switzerland), Gemeindegalerie*
Winterthur, Galerie im Weissen Haus*
Rapperswil, Galerie Seestrasse*
Laupheim (GFR), Kunstverein, Zürcher Konkrete Kunst
- 1981 Krefeld, Kunstverein*
Köln, Galerie Teufel, "Allianz 1937–1947"
Würzburg, Schweizer Kulturwoche
Leverkusen, Galerie Koppelman*
Winterthur, Kunstmuseum,
Konstruktive Kunst in der Schweiz 1915–1945
Zürich, Kunsthau, Dreissiger Jahre Schweiz –
Ein Jahrzehnt im Widerspruch
Zürich, Galerie Schlégl, Werke von 1930 bis 1945*
- 1982 Zürich, Galerie Schlégl, Werke von 1950 bis 1982*
Winterthur, Kunstmuseum, Ausstellung Zürich-Land
Stockholm, Galerie Konstruktiv Tendens*
- 1983 New York, Ericson Gallery*
Luzern, Kunstmuseum
Zürich, Arteba-Galerie, "allianz"
- 1984 Bottrop (GFR), Josef-Albers-Museum*
New York, Ericson Gallery*
Bern, Kunstmuseum, "Die Sprache der Geometrie"
- 1985 Zürich, Galerie Schlégl, Werke auf Papier 1930–1985*
Stuttgart, Staatsgalerie,
"Musik und Kunst im 20. Jahrhundert"
Zürich, Galerie Ziegler, "Weiss-Schwarz"
- 1986 Ithaca, New York, Herbert F. Johnson Museum of Art,
Cornell University*
Cambridge, Massachusetts, M. I. T. Museum*
Durham, North Carolina, Duke University Museum of Art*
Pennsylvania, Museum of Art, Penn State University*
Darmstadt, Mathildenhöhe, "Symmetrie"
Ludwigshafen, Wilhelm-Hack-Museum,
"Mathematik und Kunst"
- 1987 Budapest, Museum of Fine Art*
- 1988 New York, The Solomon R. Guggenheim Museum*

* One-man exhibitions



Max Bill, Mrs. Hinterreiter and H. Hinterreiter (f.l.t.r.)
in September 1985 at Galerie Schlégl, Zurich

Works in Exhibition

Study 353 B, 1930

Tempera on paper, $3\frac{1}{8} \times 4$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

ME 43 B, 1932

Tempera on paper, $5\frac{3}{4} \times 9$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Study 102, 1932

Tempera on paper, $4\frac{1}{2} \times 6$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

ME 43 B, 1932–73

Acrylic on canvas, 51×75 "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Study 163, 1933

Tempera on paper, $4\frac{1}{2} \times 6\frac{1}{2}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

ME 23, 1935

Tempera on paper, $7\frac{1}{2} \times 7\frac{1}{2}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

ME 351, 1936

Tempera on paper, $8\frac{1}{4} \times 8\frac{1}{4}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

ME 429, 1938

Tempera on cardboard, $10\frac{1}{6} \times 9\frac{5}{8}$ "

Collection Solomon R. Guggenheim Museum, New York,

Gift István Schlégl, 1983

83.3085

Study 388, 1938

Tempera on paper, $4\frac{1}{2} \times 6\frac{1}{4}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Opus 36, 1942

Acrylic on paper, $13\frac{5}{8} \times 9\frac{7}{8}$ "

Collection Solomon R. Guggenheim Museum, New York,

Gift Urve and Hal Landers, 1985

85.3262

Opus 6, 1942–52

Tempera on masonite, $28 \times 20\frac{1}{2}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Opus 18 A, 1943

Tempera on paper, $10 \times 14\frac{1}{2}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Study 154, 1949

Tempera on paper, $4\frac{1}{2} \times 6\frac{1}{4}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Study 225 A, 1949

Tempera on paper, $4\frac{1}{2} \times 6\frac{1}{4}$ "

Opus 96, 1957

Tempera on masonite, $28\frac{1}{2} \times 28\frac{1}{2}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Study 274, 1957

Tempera on paper, $4\frac{1}{2} \times 6\frac{1}{4}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Opus 91, 1958

Tempera on paper, $15\frac{1}{4} \times 13\frac{3}{4}$ "

Collection Solomon R. Guggenheim Museum, New York,

Gift Urve and Hal Landers, 1983

83.3086

Study 348, 1958

Tempera on paper, $5\frac{1}{4} \times 5\frac{1}{4}$ "

Collection Kathi Gy Varga, Zurich

Study 348, 1958

Tempera on paper, $5\frac{1}{4} \times 5\frac{1}{4}$ "

Collection Martin Gy Varga, Zurich

Opus 70, 1959

Tempera on masonite, $32\frac{1}{4} \times 32\frac{1}{4}$ "

Collection Solomon R. Guggenheim Museum, New York,

Gift Dr. and Mrs. István Schlégl, 1985

85.3263

SW 58, 1959–78

Acrylic on canvas, 38×38 "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Opus 139, 1961

Tempera on paper mounted on ragboard, $19\frac{3}{4} \times 15$ "

Collection Solomon R. Guggenheim Museum, New York,

Gift T. Efsthathiou, 1986

86.3429

Opus 164 C, 1962–81

Acrylic on canvas, $26\frac{1}{2} \times 39\frac{1}{2}$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Opus 15 C, 1977

Acrylic on paper, $12\frac{1}{2} \times 9$ "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

Opus 42

Ink and pencil on paper, 12×12 "

Courtesy Ericson Gallery, New York, and Galerie Schlégl, Zurich

